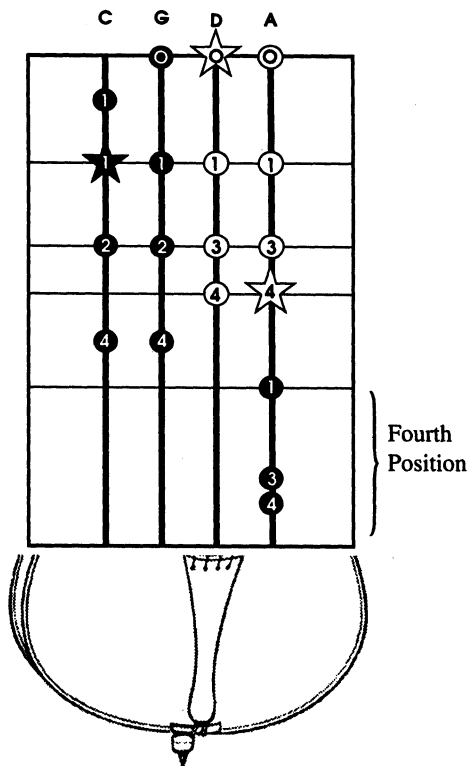




Exercise #1



① **Key: D major** (Student may use open D and A strings, and fingers 1, 3 and 4 on D and A.)



Advanced Finger Pattern: The student may add the following to the basic pattern above: 1, extended 2 and raised 4 on the C and G strings. Please note that open G may be used but a lowered 1 (1/2 position) must replace the open C string. See diagram. 1, 3, and 4 may also be added in fourth position on the A string.

Clicks: 4

② Basic Instructions:

Using the finger pattern for D major (above) the student may play anything he wants. He cannot make a mistake since it is his own creation. The instructor should never interrupt the student once the playing has begun, (even if the student is using the wrong key or finger pattern). Upon completion, compliment the student and repeat the exercise three to four times. If there is any confusion regarding the finger pattern, explain it again between repetitions.

③ Advanced Instructions:

Exercise #1 - Sing the words "what's the answer to my question?" with the solo violin and then the cello at the beginning of the exercise.



Listen to this melody in the cello as you improvise over it.

Exercise #2 - Change your rhythm, articulation or dynamic with each new "what's the answer to my question?"

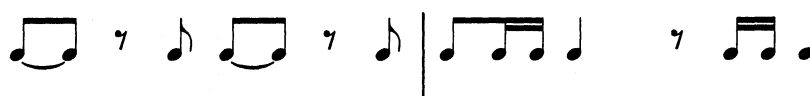
Exercise #3 - Listen carefully to the melody played by the violin. Try to play a different string than the solo in the recording. You will have to change often.

Exercise #4 - Listen to the rhythms (the speed of the notes) of the solo violin part and try to match them. Do not match the notes themselves. Notice that the rhythm changes with each "what's the answer to my question?"

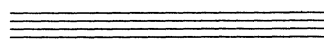
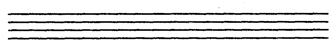
Exercise #5 - Notice the holes or spaces in the solo violin part and try to fill them in with quicker notes.

Exercise #6 - Attempt to overlap rhythmic patterns by imitating the previous rhythm of the solo violin as it changes to a new one every "what's the answer to my question?" phrase.

Solo Violin:



Improvise:



Exercise #17



① **Key: Mode of G Mixolydian** (use the finger pattern for the key of C with the following addition: Begin and end the piece with the note G. G's are indicated by stars on the finger pattern chart.)

Advanced Finger Pattern: Use the finger pattern for the key of C advanced, beginning and ending the piece on the note G.

Clicks: 4

② Basic Instructions:

Using the finger pattern for the mode of G Mixolydian (above) the student may play anything he wants. He cannot make a mistake since it is his own creation. The instructor should never interrupt the student once the playing has begun, (even if the student is using the wrong key or finger pattern). Upon completion, compliment the student and repeat the exercise three to four times. If there is any confusion regarding the finger pattern, explain it again between repetitions.

③ Advanced Instructions:

Exercise #1 - Try to play on a different string than the violin on the tape. Avoid playing the same notes.

Exercise #2 - Try to create a countermelody to the violin staying above it most of the time.

④ About the Music:

This piece is in AABA form with the B section being a piano solo and the A section being a cello solo with piano accompaniment. Exercise #17 introduces a new concept in harmony: Harmony based on the same pitches as the key of C, but creating a whole new harmonic language based on where the tonic (or primary chord) of the piece is placed in the scale.

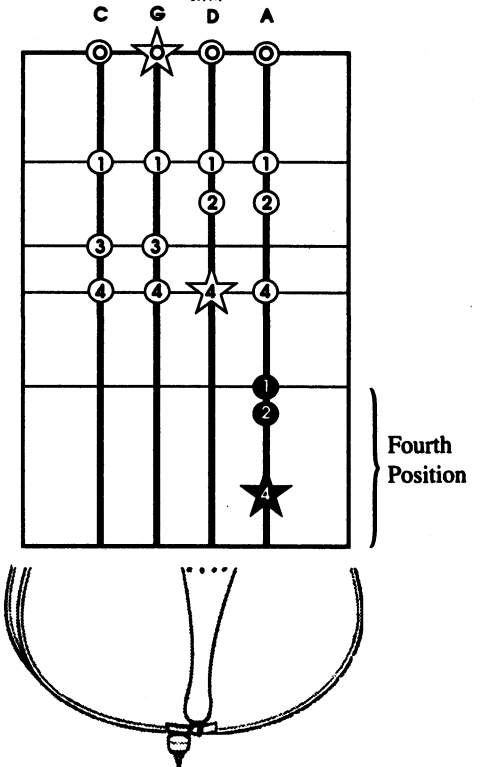
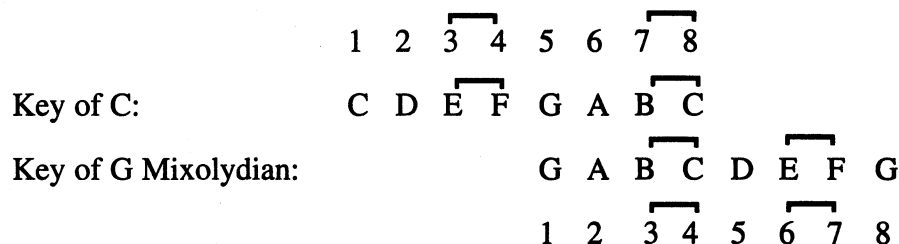


Diagram #1



As you can see in Diagram #1, the pitches of the two keys are the same, but while the key of C starts on C, the key of G Mixolydian starts on G. Because of the different placement of the note which begins the scale, the half steps fall in different places: Between the seventh and eighth scale steps in the key of C, but between the sixth and seventh scale steps in the key of G Mixolydian. This difference creates a completely new set of harmonies. However, due to the use of the same set of pitches G Mixolydian is said to be a mode of C major. In the following exercises six of the modes of C will be introduced. In this way, the student can easily explore the harmonic and melodic characteristics of the modes without having to learn new finger patterns for any of them.

